LED ZEPPELIN 1st ALBUM

OFF THE RECORD

LED ZEPPELIN

OFF THE RECORD – LED ZEPPELIN I

Published by Warner Chappell Music Ltd./Rittor Music Europe Ltd. 129 Park Street, London W1Y 3FA/
24 Broomgrove Gardens, Edware, Middx HA8 5SJ

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Editorial Consultant Les Cole
Printed by Panda Press · Haverhill · Suffolk

LED ZEPPELIN

GOOD TIMES BAD TIMES

by Jimmy Page/John Paul Jones/John Bonham

GOOD TIMES BAD TIMES

GUITAR

The guitar part has a continuous presence throughout the whole song, performing a back-up role for the most part. A lot of arpeggios or picked chords, glissandos or slides and hammer-ons and pull-offs played in combination with backing chord patterns are used, making this a flowing but punchy accompaniment. The solo parts and fills are based around a pentatonic (five note) and blues scales played at break-neck speed with a lot of attack.

BASS GUITAR

Essentially a straight forward bass part with mostly root notes to harmonise the guitar chords. However, behind the simplicity of the lines there is a fluency that needs well executed fingering to allow all the notes in each phrase to be heard clearly. In the second unison part between the bass and lead guitars it's important to get the timing precise to synchronise them nicely. Finally, some of the more syncopated bass lines require fast, neat phrasing.

DRUMS

All the drumming on this number consists of jagged, irregular rhythms. So, if you want to get the drumming patterns off exactly, it's worth paying close attention to the drum part in the score, working through it bar by bar. The bass drum/snare drum work is very typical of John Bonham and requires good timing and some snappy and powerful pedal action on the bass drum to make it sound right.

❶(Dr.): A sparse but tight rhythmic phrase. Take care on the six beat grouped rolls to get all the beats into a nice flow.

❷(Gt.): This is one of the main back-up patterns in the song. It's important to play this with a combination of slides and cleanly picked chords.

❸(Ba.): Backing riff also made up of a broken D chord and played in unison with the guitar. This fast moving higher octave phrase needs to be played very smoothly.

❹(Dr.): Combining the steady cowbell accents, the sparse snare drum punctuations and the busy off beat bass drum fills needs spot on timing - and some practice!

❺(Gt.): 2 fret slides are used to accentuate these chords.

❻(Gt.): This little backing riff is made up of two note chords in open 4ths using pull-offs and hammer-ons to give it more drive. Finger it as follows: either bar the first two notes on 3/11 & 4/11 with the ring finger, pulling off to an index finger bar on 3/9 & 4/9 or, instead of the ring finger bar, finger 3/11 with the little finger and 4/11 with the ring finger. Repeat the same fingering for the 4/9 & 5/9 down to 4/7 & 5/7.

❼(Gt.): Play the 16th note chords with a lot of attack to make them cut through and mute all the unplayed strings with the left hand.

❽(Dr.): Another piece of tricky, highly syncopated bass drum playing. Note that the cymbal crashes are accented here and hold, as in a lot of Bonham's drumming, a regular rhythm against the off beat punctuations of the bass drum.

❾(Gt.): Edgy, manic lead break. Strong hammered and bent notes in the left hand provide the rush while aggressive picking intensifies the sustained wail of the guitar.

● (Gt.): Basically, ascending 3 note clusters built on a five note scale. This needs firm, accurate picking and a good feel for the accents on the 1st note of each group to create the florid climax of the original.

● (Ba.): Bass fill consisting of a repeated 3 note figure coming in on the off beat and played very evenly.

● (Dr.): Some more demanding bass drum work. Staggered and rapid staccato-like double beats with the snare drum punctuating some of the rests in between and the cowbell keeping a solid 8th note beat.

D A E D A
Vo.
each and ev-ery day
You can feel the beat with-in my
Gt.-I
Gt.-II
cho. s. cho. cho. cho. C.D.
Ba.
Dr.
E D A E D A
heart
Re-al-ize sweet babe we ain't ev-er gon-na part
cho. C.D.p.
s. h.+p.
8va
Fade Out

BABE I'M GONNA LEAVE YOU

by Jimmy Page

BABE I'M GONNA LEAVE YOU

GUITAR

Jimmy Page plays both electric and acoustic guitars on this number. The recurring four chord sequence on the acoustic guitar that introduces the song, consists of arpeggio chords which need to be picked either with a plectrum or the thumb and first three fingers of the right hand. Whichever way is chosen, don't forget to accent the last note of each arpeggio, so that the descending two note motif made out of the top notes of the chords sing out clearly. The acoustic guitar solo breaks need to capture the brooding, restrained mood of Spanish guitar music and, as in section [K], they can be technically demanding.

BASS

The bass lines are very simple. It's really a case of thinking about the overall form of the piece and helping to bring out the contrasting sections in the music, from the delicate touch needed in the repetitions of the subdued [A] section to the powerful sudden up swing of the climactic [E] section.

DRUMS

Like the bass, careful control of volume is important here to make the most out of the sudden surge into the staccato climax and slight tempo change of the [E] section. The drums actually enter the music in the [C] section, playing what sounds like a floor tom with the snare drum and from [E] each beat has to be caught on the cymbal.

Am Am(onG) D(onF♯) F E Am Am(onG) D(onF♯) F E

Intro. Tempo - I

Vo.

A.Gt.

Gt.-I

A.Gt.

Gt.-II

Ba.

Dr.

❶ Gt.I: This is the main pattern of the acoustic guitar part, a descending four chord sequence in two bar repeats. The changes should be very smooth and the descending bass and top notes of each chord clearly brought out.

● Ba.: This figure echoing the descending bass line on the guitar and spread out over four bars is constantly repeated.

● Gt.: It's best to play these fast triplets in this fill by down picking them across the 4th, 3rd and 2nd strings.

❹(Dr.): I can't be sure but this particular pattern sounds like a snare drum overdubbed with floor tom in unison.

Am
Dm(onA)
Vo.
Gt.-I
Gt.-II
Ba.
Dr.
D
Em(onA)
G(onA)
Tempo-I
S.E.
E
Tempo-II
(Double Tempo)
A.Gt.
E.Gt.

F△7 E Am C(onG) D(onF#) E F△7 E
Vo.
know I'm real-ly gon-na leave ___ you ___
Gt.-I
Gt.-II
Ba.
Dr.
F E F E Am
F
I said don't you hear it call-ing me the way it
to do
E.Gt.
A.Gt.

Dm add9(onA)
Am
Dm add9(onA)
Am
Dm add9(onA)
Am
Vo.
Gt.-I
Gt.-II
Ba.
Dr.
Dm add9(onA)
Am
C(onG)
D(onF#)
F
E
Am
C(onG)
G
Tempo - I
h.+p.
g.

D(onF#) F E
H
Am C(onG) D(onF#) F E
Vo.
I know
I know I nev-er nev-er nev-er nev-er nev-er gon-na
Gt.-I
Gt.-II
Ba.
Dr.
Am C(onG) D(onF#) F E Am C(onG)
But I got to go a-way from this place
I got to

D(onF♯) F E Am C(onG) D(onF♯) F E Am
Tempo-Ⅱ
Vo.
quit you Yeah
ba - by ba - by ba - by
A.Gt.
L.Gt.
E.Gt.
Gt.-Ⅰ
Gt.-Ⅱ
Ba.
Dr.
C(onG) D(onF♯) F△7 E Am C(onG)
ba - by ba - by

❺(Gt.): On this part Jimmy Page uses an electric guitar but with a very clean sound.

D(onF#)
F△7
E
Am
C(onG)
We'll really go real-ly go
it is
We're gon-na go walk-ing through the park ev-ery-day
A.Gt.
cho.
cho.C.D.
E.Gt.
D.S.
Coda
K
Tempo-I
Chorus
F
a-way
Oh
no
C.D.p.

D(onF#)
F
E
Am
C(onG)
Vo.
Gt.-I
Gt.-II
Ba.
Dr.
It was real-ly
cho. cho.
p.+h.
real- ly go- ing
You made me hap -py ev - ery single day

D(onF♯)
F
E
Am
Tempo - II
C(onG)
D(onF♯)
Vo.
But now I've got to go a - way
A.Gt.
E.Gt.
Gt.-I
Gt.-II
Ba.
Dr.
F△7
E
Am
C(onG)
D(onF♯)
F△7
E
Oh
4.

Am
C(onG)
D(onF♯)
FΔ7
E
Am
Woo
Woo
Vo.
Gt.-I
Gt.-II
Ba.
Dr.
4.
C(onG)
D(onF♯)
FΔ7
E
F
E
M
tempo rubato
Ba - by
ba - by
ba - by
That's when it's call - ing me
A.Gt.

in tempo
F
E
A(onC♯)
Cdim
rit.
Vo.
said that's when it's call - ing
back
Gt.-I
tr
Gt.-II
Ba.
Dr.
Bm7
B♭△7
Am
E.Gt.

YOU SHOOK ME

by Willie Dixon J.B. Lenore

YOU SHOOK ME

GUITAR

A very typical piece of Zeppelin blues in a slow compound time signature with moody deliberation on phrasing and beats. Probably the most important point is to get some good, tight ensemble playing, balancing the guitar out nicely with the drums and bass to get the band rising and falling together with each highlighted phrase.

BASS

The bass lines are fairly orthodox being built around the root, 3rd, 5th, 6th and 7th intervals of the scale and delivered with a full, rich tone. gradually building up the volume and attack. Some very close work with the drums, above all the bass drum and the snare, is called for to give the ensemble sound a good driving force.

DRUMS

The simple chugging drum rhythm is played with attack to give this blues piece a rock steady momentum. It's essential not to blur over the triplet beats when doing fills and, naturally, to keep in tight with the bass player.

N.C. A7 E7

Intro

Vo.

with Bottle neck

Gt.

Blues Harp

Kb.

Ba.

Dr.

❶ (Gt.): On this intro lick from the guitar a bottleneck is used, nicely exploiting the rounded overdriven guitar tone to give a liquid sound. The notes are also slightly muted by the right hand

❷ Ba.): The little three note intro figure at the beginning needs to come in very firmly and in perfect unison with the drums. This passage will also set the beat for the music.

❸ Dr.): Again this is where the bass and drums really fuse to form the core of the rhythm, so a nice even drum beat is called for

❶ (Gt.): Throughout this passage the guitar doubles up the main vocal melody and features bottleneck playing. A very sound rapport between the guitarist and singer is necessary to make this sort of arrangement sound convincing.

B7 A7 E7 B7

Vo.

so hard __ ba - by ________ Ba - by ba - by please __ come home ___ I have _ turned.

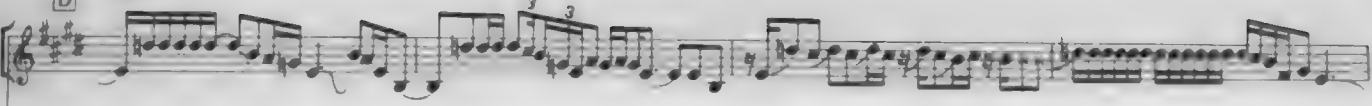
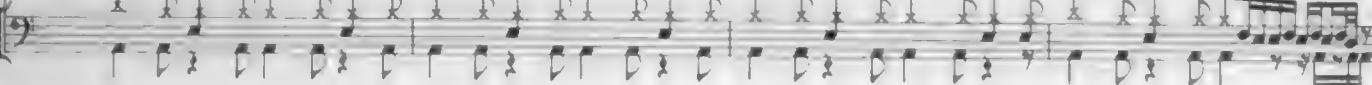
Gt.

Kb.

Ba.

Dr.

E7
Vo.
Gt.
Kb.
Ba.
Dr.
A7
Vo.
Gt.
Kb.
Ba.
Dr.

E7
B7
Vo.
Gt.
Kb.
Ba.
Dr.
A7
E7
A7
A♯dim
Blues Harp
(8va)

D
E7
Vo.
Gt.
E.Piano
Kb.
Ba.
Dr.
A7
E7

●(Gt.): No more bottleneck for this bit, just hefty downpicking, lots of bent notes and plenty of mood.

●(Dr.): It's easy here to get thrown off the rhythm in these bars by the rather free blowing guitar break.

A7
E7
B7
Vo.
Gt.-I
Gt.-II
Kb.
Ba.
Dr.
F
E7
with Bottle neck
Gt.

E7
A7
Vo.
I know you real-ly real-ly did babe__ I think You Shook Me ba - by______ You Shook Me all _____ night long_
Gt.
Kb.
Ba.
Dr.
E7
B7
A7
Tempo Rubato
You Shook Me so hard__ ba - by______ Babe______ I know
8va
(with Bottle neck)
s.
cho. cho. cho.

Vo.
Gt.
Kb.
Ba.
Dr.
Oh Oh Oh Oh Oh Oh Oh ___ no no ___ Oh ___ no no You Shook Me
cho. h.+p. cho. cho. p.+h.p. cho. cho. p.+h.p. cho.
A7
Blues Harp
E7
all all all all all all all __ night __ long

DAZED AND CONFUSED

by Jimmy Page

DAZED AND CONFUSED

GUITAR

There are two basic themes to this song: one is the down-beat lament of the opening bars and the other is the starkly contrasting heady rock passages in the middle. Obviously making each part distinct and striking is the key task here. Some carefully applied effects such as delay and a wah-wah pedal are needed to recreate the guitar part effectively.

BASS

The bass introduces the song with the main riff of the down-beat section and, although not a particularly difficult line, some care should be given to the phrasing so that mood and atmosphere of the piece are nicely set. As for all the instruments, watch the changes from down-beat to up-beat and back so as to capture the schizophrenic nature of the song.

DRUMS

Probably more than the other instruments, the drums must drive the piece along in the sudden transition to the racy middle part and keep it going when it's there. Some thought should be given to balancing volume and tempo during the up-beat section so as to catch the climaxes within it.

Intro.
Em
Tempo-I
Vo.
with Wow
8va
cho.+C.D.
(•)=Harm.
Gt.-I
Gt.-II
Ba.
Dr.

❶ (Gt.): To get the bent harmonics on the 12th and 5th frets push the string down between the nut and the peg or, if you have a deep bodied semi-acoustic or 'F hole' guitar, between the bridge and the tailpiece.

❷ Ba.): Important bass line setting the mood of this brooding opening. It should be evenly paced and well in with the drums.

❶ Gt.): Unison on main riff with the bass, so again the pace should be even.

❹ Dr.): During the snare and tom-tom rolls the eighth note beats on the cymbals are continued on the hi-hat with the pedal.

●(Dr.): Simple, sparse drum pattern but it needs steady timing to get the snare drum punctuation of the bass drum on every 2nd beat together.

●(Dr.). Tricky fill timing-wise and quite effective in the music.

Em
Vo.
Try to love you ba-by but you push me a-way Don't know where you're go-in' on-ly know just where you've been Sweet lit-tle ba-by I want you a-
Gt.-I
Gt.-II
(8va)
Ba.
Dr.
G
B
-gain
Gt.-III

❼(Gt.): To recreate this passage you'll have to bow the notes with a violin bow and use a delay pedal.

❽(Ba.): This passage features a rhythmic call and response between the bass and the drums while the vocal line echoes the bowed lead guitar so it's easy to be thrown off the rhythm here.

●(Gt.) The tremolo is created by drawing the violin bow rapidly back and forth across the strings, while employing a delay pedal.

● Ba.) Keep the rhythm tight as you repeat this bass pattern.

● (Dr.): The hi-hat should be left open at this point and remember to hit it nice and hard.

Em
Vo.
al - right
Ah
ah
ah
Gt.-I
Gt.-II
Ba.
Dr.
Em
ah
ah
ah
ah
ah
ah
ah
ah

●(Gt.): This is a difficult phrase to finger and pick neatly and smoothly, so concentrate more on getting the feel and basic shape of these triplet patterns across.

● (Gt.) For ease of notation I've transcribed this part by using eighth and quarter note triplets but it's better to treat them as 8th notes played 'rubato,' i.e. Expressively rather than in strict time.

● (Gt.): Put a lot into these choked and vibratod notes as they form the highpoint of the solo and must stand out.

Em
Vo.
Gt.-I
Gt.-II
Ba.
Dr.
cho.
cho.C.D.
p.
h.
h.+p.
8va

Em
Vo.
cho.
Gt.-I
Gt.-II
Ba.
Dr.
(8va)
C.D.

●(Gt.): Although the chords are quite simple they play the important role of leading all the other instruments into the climax of the up-beat section.

●(Ba.): Watch out for the rhythm change here, set up by the guitar, to a more swinging one.

●(Dr.): This staggered rhythm needs to be kept tight and demands some solid footwork on the bass drum and hi-hat to execute the accented off beats.

● Dr.: Definitely the highlight of the drum part, the syncopated triplet figures across the snare and bass drum should set up a fluent rolling rhythm.

K
Em
Vo.
Gt.-I
8va
Gt.-II
Ba.
Dr.
L
Em
Been Dazed And Con - fused for so long It's not true___ Want -ed a wom- an nev- er bargain -ed for you ___
(8va)
cho.+C.D.
cho.+C.D.
cho.+C.D.

Em
B
M
N
Vo.
Gt.-I
Gt.-II
Ba.
Dr.
Take it eas-y ba -by Let them say what they will. Will your tongue wag so much I send you the bill
Oh yeah
al - right
Oh
cho.+C.D.

● Dr.): The drummer needs to listen carefully to the other players to build the volume up into a nice crescendo, playing finally at full strength.

LED ZEPPELIN

YOUR TIME IS GONNA COME

by Jimmy Page John Paul Jones

YOUR TIME IS GONNA COME

GUITAR

Both acoustic and electric guitars are used for this song with the former employed mainly for chordal work, both arpeggios and strummed chords, and the electric for some textural lead work with the bottleneck. The top E string on the electric guitar is tuned to D.

BASS

For the first round of section [A] John Paul Jones plays a simple two bar phrase but on the second repeat he develops the bass part, introducing more melody and movement into it with quite a few busy 16th notes. This must be played very smoothly to avoid it jarring or becoming clumsy.

DRUMS

Although the tempo itself is quite relaxed, a medium slow 8th note beat, quite a few 16th note beats emerge in the drum patterns to give the rhythm of the music a little bounce. The fills consist of a lot of six beat groupings and, always with these double triplet beats, require accurate playing to catch all the beats distinctly. It's also worth mentioning that the drumming throughout wants a slightly delicate touch to preserve the dreamy mood of the song.

Em7(11)
Vo.
Gt.-I
Gt.-II
Kb.
Ba.
Dr.
Em7(11)
D(onF#)
G
Vo.
Gt.-I
Gt.-II
Kb.
Ba.
Dr.

G
A7
Vo.
Gt.-I
Gt.-II
Kb.
Ba.
Dr.
A7
Vo.
Gt.-I
Gt.-II
Kb.
8va bassa
Ba.
Dr.

❶ Gt.I: These arpeggios on the acoustic guitar should be picked with a plectrum, middle and ring fingers or thumb, index and middle finger.

●(Gt.): These lines with the bottleneck are played on the 2nd time repeat of section A.

●(Ba.): Different phrases are used on the 1st and 2nd time repeats of this section with more melody and motion in the bass lines on the 2nd time around.

G
D7(♯9)
D7
C
G
D7(♯9)
Vo.
Gt. I
Gt.-II
Kb.
Ba.
Dr.
D7
C
G
D7(♯9)
B
D7
C

G
D7(#9)
D7
C
G
D7(#9)
Vo.
Gt.-I
Gt.-II
Kb.
Ba.
Dr.
D7
C
G
D7(#9)
D
A(onD)
ba - by I'll be gone
is The gon- na be in my heart
is

C(onD)
G(onD)
C
Chorus
D7
G
Vo.
all I gotta say to you wom - an
You been bad to me wom-an But it's com-in' back home to you...
Your Time Is
Gt.-I
Gt.-II
8va
Kb.
Ba.
Dr.
G
D7
Your
Time Is
2x
2x

❹ (Gt.): These chords are not strummed but tapped down at the bridge with the fleshy parts of the fingertips of the right hand.

❺ (Dr.): This tricky fill could throw you off the rhythm. It needs deft execution and good synchronisation between the bass drum and the stick work.

D
D7
G
D7
Vo.
Gt. I
Gt.-II
Kb.
Ba.
Dr.
G
D7
G
Vo.
Gt.-I
Gt.-II
Kb.
Ba.
Dr.

❻ Gt.I: Spot on precision in strumming these 16th note chords is not too important as the song has a loose folky beat

BLACK MOUNTAIN SIDE

by Jimmy Page

BLACK MOUNTAIN SIDE

GUITAR

Jimmy Page's number one acoustic guitar solo! The guitar must be tuned to an open D tuning with the bottom E string tuned down to D, the top E down to D and the B down to A. It's a good idea to try using a thumb pick to get the bass notes to stand out against the chords and melody lines. On the record the guitar is actually tuned to D#, probably to give the guitar a slightly brighter tone, but for the purpose of transcribing it D is more convenient.

Intro

8va Harm.

Harm.

( ) Open Tuning

A

1 Gt.): Take care not to dampen the strings inadvertently as the open and harmonic chords want to ring out like a bell.

2 Gt.): This is the main arpeggio phrase. Use ring and middle fingers for the higher two note chords.

3 Gt.): As you can see in the tabulature, you have to slide up to the D, so be sure to play it as 5/5 and not as an open 4/0

❸(Gt.): When you play the slides in this passage make them strong and emphasise root notes clearly so that they are distinct.

COMMUNICATION BREAKDOWN

by Jimmy Page John Paul Jones John Bonham

COMMUNICATION BREAKDOWN

GUITAR

A fairly up-tempo number with an 8 beat rhythm. The guitar part consists mainly of repeated root notes punctuated with jagged three note chords and some freely improvised solo work. It's a brash rocker so it should be played with a lot of spirit without too much attention to finer points. On the record a Telecaster is used but there's no real reason why a humbucking guitar cranked right up shouldn't do equally well.

BASS

The bass is an important element in this number, supporting the guitar considerably, both to drive on the momentum of the main riff and especially on the breaks where the unison parts between the two increase the raciness of the bass part. The tempo should be kept up-beat throughout and the slides during the break need to be brought out nicely.

DRUMS

The beat is quite strident so the bass drum needs to be firm and powerful. During the dizzy guitar breaks John Bonham smashes the cymbals very hard, hitting them with the middle of the sticks rather than the tips and he accents the rhythm by playing a flam.

Intro

E D A D E D A D E

Vo.

(•)=Mute

Gt.-I

(•)=Mute

Gt.-II

Ba.

Dr.

❶ Gt.I The main backing riff picked with wide angled powerful strokes

❷ Ba This phrase has to be played quite firmly so the timing has to be good between the bass and the guitar

❸(Gt.): In this overdubbed 2nd guitar part, Jimmy Page holds back on it in order that it doesn't blur the main guitar theme.

❹(Dr.): The bass drum really drives along, thumping out and accenting the 8 note rhythm. So it must be played with a good strong rhythm, taking care also not to lose the timing of the cymbal crashes and the flam played on the snare.

E D A D E D A D
B
Vo.
me to ru - in
tell you that I love you
Gt.-I
Gt.-II
Ba.
Dr.
E D A D E D A D
you but I like it a lot
arms Yeah

● Gt.: Essentially the chorus in the straightforward song form of this piece. So, everyone must give it an extra surge of energy at this point and the guitarist should make sure to get all the syncopated chords crashing to the fore.

● (Ba.): The same as for the above. Bring out the off beat emphasis and hold the 8 note rhythm steadily to deliver the bass line fluently.

● (Dr.): On the repeat of this chorus section hit the ride cymbal powerfully

B
Vo.
I'm hav - ing
break - down
drive me in - sane
Gt.-I
Gt.-II
Ba.
Dr.
D
D A D

●(Gt.): The amp wants to be set with the treble turned right up to give a piercing toppy sound.

❽(Gt.): In transcribing the playing here I've used several ornamental type notes called 'acciaccatura.' They are simply notes squeezed in before the main note and played as rapidly as possible on the beat.

E D A D E D A D E D A D
- tion Break - down
Com - mu - ni - ca - tion Break - down
I want you to love your life
I want you to love your life
Vo.
Gt.-I
Gt.-II
Ba.
Dr.
E D A D E D A D E
Com - mu - ni - ca - tion Break - down
ow Oh Ha Oh Wow Wow I want you to love me

I CAN'T QUIT YOU BABY

by Willie Dixon

I CAN'T QUIT YOU BABY

GUITAR
Another blues track with a waltzy triplet rhythm and, from the vocals and guitar, expressive, lyrical playing. To recreate the original guitar line it's worth having a close look at the very characteristic way that Jimmy Page phrases the various licks and melodies that he uses, rather than just learning all the notes. The atmosphere and feeling generated by the guitar is the all important thing so dynamic, soulful phrasing backed up by strong picking is the thing to aim for.

BASS
As the guitar's role is centred around melodic dialogue, playing licks and tunes rather than rhythmic chords, the bass has to fill out the sparseness of the sound and imply the chord changes with well timed root notes. Rhythmically the bass also needs to keep in tightly with the drums and make sure that the balance of the ensemble sound, particularly between the drums/bass support and the guitar/vocal lead, is right.

DRUMS
Like the bass, the drums have a very straightforward role, mainly providing the beat and, together with the bass, carrying the rhythm along over a basic 2 beat-snare/4 beat bass drum configuration. The beat should work closely with the bass and be strong and even but not too fast while the high points should be correctly accented and the dynamics well controlled.

A | A | D9 | A7

Vo. | Gt. | Ba. | Dr.

I Can't Quit You Baby

cho. cho. cho.

A7 | D7

I said I Can't Quit You Baby

I guess I got to put you down

cho. cho. C.D. cho. C.D.

● Gt.): A sensitive touch is needed on bits like this to bring out the different nuances of the guitars melodic responses to Robert Plant's vocal lines. The choked notes should be approached with this in mind.

● Dr.): A confident rhythm on the hi-hat and bass drum is important to get nice beat.

A7
E7
D7
Vo.
for a while
Said you must come to my hap-py heart
Made me mis-treat my
Gt.
cho.
C.D.
Ba.
Dr.
A
B♭
A
B♭
B
A7
on-ly child
love you ba-by
cho. p.
h.+p.
D9
A7
D7
My love for you I could nev-er hide
love you baby

● (Gt.): This is a good example of the kind of expressive phrasing that the guitar part displays and like the rhythm, it needs to sound clear and confident.

❹ Gt.): This ascending and descending run shouldn't be played too stiffly in an effort to squeeze in all the notes as really it needs to flow.

❺(Dr.): The rhythm from bar to bar is very eccentric so watch the guitarist to get your lead.

❻(Gt.): Again, these kind of heady, dense guitar runs need to be fluent but it's wise not to over do the 'rubato' looseness or you might fly right off of the rhythm and find yourself completely out of time.

❼(Ba.): The bass line increases it's movement around this point as the bass begins to play closer in with the guitar.

●(Dr) As the vocals re-enter the song the whole mood relaxes from the tension created by the guitar soloing, so, the drumming must accordingly be quite light but marking the accents where necessary.

A7
D7
Vo.
Oh — When you hear me moan-ing and groan-ing baby
You know it hurts me deep — down in-
Gt.
Ba.
Dr.
A7
E7
-side
Oh —
won't you hear me hold down ba-by
D9
A
B♭
A
B♭
A
B♭
You — know — you're my on-ly sun girl yeah —
Oh — Yeah —

HOW MANY MORE TIMES

by Jimmy Page John Paul Jones John Bonham

HOW MANY MORE TIMES

GUITAR

The guitar part consists mainly of riff playing and working within the arrangement but the song form is fairly complex with several varying sequences in the middle. So, like the other more involved numbers, this song needs to be thought out well in advance as does the use of effects, such as the wah-wah pedal, bow and delay, and the guitar should take care not to over do the distortion when playing back up.

BASS

Unison riffs with the guitar are the main concern for the bassist in this one although everything said above about familiarising yourself with the involved structure counts equally for both bass and drums. The difficulties with the variations in the middle such as several new themes and changes in tempo are really collective problems for the whole band to work through.

DRUMS

Adapting to the tempo changes and variations without losing the rhythm and some tricky drum patterns in the middle sections are probably the chief hurdles to be overcome. Some amount of practice may be required to master the more difficult bits of drumming.

E7
Intro.
3times Repeat
Vo.
3x only
E7
Ah
1x tacet
with Wow
Gt.-I
with Wow
Gt.-II
Ba.
Dr.
2x
R=Rim Shot (2x only)

❶ (Gt.): Rock the wah-wah pedal rapidly up and down to produce the pulsating effect on the long held chords.

❷ (Ba.): Main riff of the song, played for the most part in unison with the guitar.

❸ (Dr.): The rhythm should be a mild swing rhythm at the beginning, tightening up a little into a more rocky rhythm when the guitar comes in. The couple of rimshots in the opening bars add to the feeling of a swing rhythm.

❶(Gt.): Guitar entry point on the main riff. The rhythm should also become more strident here.

E7
Vo.
treat me the way you wan - na do?
treat me the way you wan - na do?
Gt.-I
Gt.-II
Ba.
Dr.
2x B.D.
2x
E7
How Man - y
When.
E7
give you all

E7
Vo.
love
Please
please
be true
Gt.-I
Gt.-II
Ba.
Dr.
E7
A
E7
I'll give you
B
E7
all I've got to give
all I've got to give

E7
Vo.
Rings pearls and all
Rings pearls and all
Gt.-I
Gt.-II
Ba.
Dr.
2x
( )=2x
E7
E7
I'll give you get you to-geth-er ba-by I'm sure
I've got to

❺ (Gt.): A fairly lengthy solo built around several repeated and extended phrases which hint at the melody over the 'Bolero' type triplet figure that emerges at the end of the solo. The notes should sing out clearly, so, strong picking with the guitar set on the front pick up would be the best approach.

❻ (Dr.): The drums provide a rhythmic support for the guitar to solo over but they also increase and build up the tension with some distinct and syncopated fills leading up to the big triplet rhythm. It demands a good sense of timing and phrasing to make this part sound good.

E
D(onA)
E
Vo.
Gt.-I
Gt.-II
Ba.
Dr.
cho.
cho.+p.
h.+p.
(8va)
E
(onA)
E

E
D(onA)
E
Vo.
Gt.-I
Gt.-II
Ba.
Dr.
h.+p.
cho.
p.
s.
tr
8va

E
D(onA)
E
Vo.
Gt.-I
Gt.-II
Ba.
Dr.
8va
cho.
Over Dub.
C.D.+p.
h.
p.

E
Vo.
Gt.-I
8va
Gt.-II
cho.+p.
p.cho.
Ba.
Dr.
D(onA)
E
(8va)
cho.
h.+p.
cho.+p.

D
E7
D E D
D E D E
Vo.
Gt.-I
Gt.-II
cho.C.D.+cho.
cho. C.D.
h.+p.
cho.+C.D.cho.
Ba.
Dr.
E
D E D E
D E D E
Over Dub.
cho.C.D.+cho.
cho.
C.D.+cho.

●(Gt.): Another example of playing with the bow. Bear in mind that when you bow a guitar the guitar bridge is not arched, unlike a violin, so only the outside strings are really accessible. Some use of delay will add atmosphere.

E7
Vo.
Gt.-I
Gt.-II
Ba.
Dr.
E7
Vo.
Gt.-I
Gt.-II
Ba.
Dr.

E7
Vo.
I was a
Gt.-I
Gt.-II
4.
Ba.
Dr.
E7
young man I couldn't re-sist_
Start-ed think-in'it o - ver just what I had missed

E7
Vo.
Got me a girl and I kissed her and then and then
Gt.-I
Gt.-II
4.
s.
Bs.
Dr.
E7
Whoops Oh Lord well I did it a - gain

E7
Vo.
Now I got ten child-ren on my own
I
Gt.-I
Gt.-II
Ba.
Dr.
E7
Vo.
got an-oth-er child on the way that makes eleven
But I'm in
Gt.-I
Gt.-II
Ba.
Dr.

E7
E
D(onE)
Vo.
con - stant heav-en
I know it's all right in my mind
I got a
Gt.-I
Gt.-II
s.
Ba.
Dr.
E
D(onE)
lit-tle school-girl and she's all mine
I can't get through to her 'cause it doesn't per - mit
4.

F
E
Vo.
But I'm gon - na give her ev - ery-thing I've got to give
Gt.-I
Gt.-II
Ba.
Dr.
E
Vo.
Gt.-I
Gt.-II
Ba.
Dr.

● Dr.) Care should be taken to get the snare drum accents right on this 16th note rhythm and a nice rolling beat.

● (Ba.): This bass entry is a kind of 'call and response;' the 'call' is the guitar riff in the previous bar and the bass phrase echoes and answers it.

E7(#9)
Vo.
Well they called me the Hunt - er
That's my name
They
Gt.-I
Gt.-II
Ba.
Dr.
E7(#9)
called me the Hunt - er
That's how I got my fame

●(Gt.): Watch your timing on this obbligato type fill.

E7
J
E7
Vo.
Gt.-I
Gt.-II
Ba.
Dr.
E7
K
E7
How Man - y More Times
Man - y More Times
barrel - house

E7
D
A
Vo.
all ___ night long ___
barrel-house ___ all night long ___
How
I've ___
2x
p.
Gt.-I
Gt.-II
Ba.
Dr.
E7
got to get to you ___ ba - by
Oh ___ Please ___ come home.

E7
D
A
E7
Vo.
I've got to get you be-be
Gt.-I
Gt.-II
Ba.
Dr.
E7
D
A
E7
Why don't you please come home

⓫ (Dr.): The climactic ending throws these drum breaks, based around a two beat triplet rhythm, into the foreground. So go all out and beat the hell out of those drums.

LED ZEPPELIN I

GOOD TIMES BAD TIMES

BABE I'M GONNA LEAVE YOU

YOU SHOOK ME

DAZED AND CONFUSED

YOUR TIME IS GONNA COME

BLACK MOUNTAIN SIDE

COMMUNICATION BREAKDOWN

I CAN'T QUIT YOU BABY

HOW MANY MORE TIMES

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Order Ref. 21494

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International Music Publications

Southend Road, Woodford Green, Essex IG8 8HN, England.

KY 28940

ISBN 0-86359-721-1

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